Showcase Publications

$1.95 $2.95 IN CANADA | 4

RICH BUCKLER'S SECRETS OF DRAWING COMICS™

CRACK IS THE DISEASE, THEY ARE THE CURE!

The dealers in death must be stopped
No one knows what to do
Till now...

CRACKBUSTERS
COLOR COVER
32 PAGES BLACK & WHITE
RETAIL 1.95
SHIPS IN NOVEMBER

1424 SHEEPSHEAD BAY, SUITE 203, B'KLYN, N.Y. 11235

Showcase
Publications

RICH BUCKLER'S SECRETS of DRAWING COMICS™

EDITOR:
BRIAN MOORE

The Author wishes to express his appreciation to editor Jim Owsley, and especially to writer Peter David (who scripted, and originated in story form, much of the material used for examples.)

Secrets of Drawing Comics, ©Copyright 1986 by Rich Buckler Number 4 is published by Showcase Publications, office of publication: 1424 SHEEPSHEAD BAY RD., SUITE 203, BKLYN., NEW YORK 11235. All rights reserved October, 1986 issue. Price $1.95 per copy in the U.S. and $2.95 in Canada. Printed in the United States of America. BY SOLSON PRINTING CORP.

BALLOONS AND CAPTIONS

Avoid this:

A balloon that crowds into characters dialogue is distracting.

Another Problem:

The bottom balloon cuts off the legs of two characters, observing important action.

Still a third trouble spot:

The bottom balloon also creates a distracting tangent (the border follows the curve of the subject's leg in panel left).

Connecting balloons are used to redistribute copy when a large balloon doesn't fit the panel space. Also used for isolating key lines of dialogue for emphasis.

THOUGHTS, WHISPERS AND SHOUTS:

"Electric Balloon" - Always has pointer directed toward earpiece of telephone for this type of shot.

FOR QUICK TRANSITIONS...
BECAUSE YOU CAN'T SEE THE PEOPLE IN THIS SHOT...
...MAKE SURE IT IS IMPLICIT IN THE DIALOGUE WHO IS SAYING WHAT.

Thought balloon and dialogue balloon used in combination.

Repartee - Balloons are carefully spaced so that the banter of the characters is left-to-right, top to bottom.

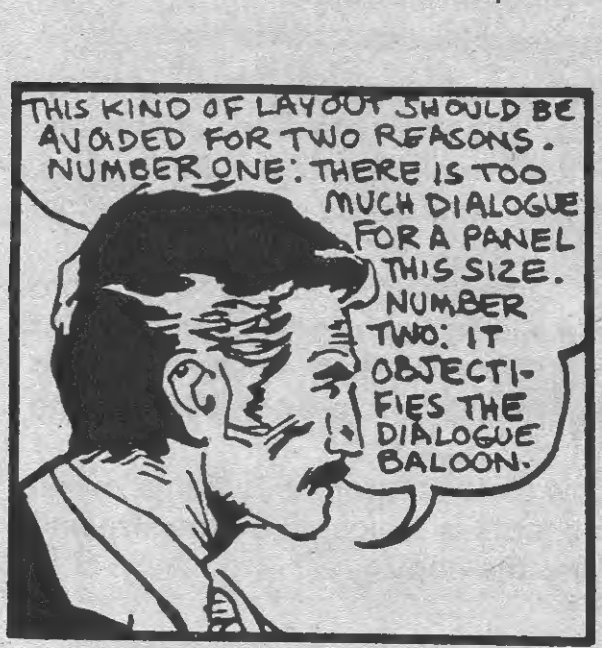
Comics have a few apparent differences from movies, but one that is a decided advantage is that we can "hear" the thoughts of the characters.

Thoughts usually aren't verbal - not in real life, anyway. For comics, thoughts are slowed down and "translated" into words - a sort of internal dialogue.

For thought balloons, use the same basic oval shape of word balloons. There are no pointers for these. Instead a short "stream" of two or three ovals is used to indicate who is doing the thinking. These ovals also connect thoughts to dialogue balloons when the two are combined in one panel.

Shout and Whisper balloons allow us to control the "volume" when characters speak. How loud a person shouts is indicated by the size and shape of the "burst" pattern surrounding the copy.

The above panel shows an example of the character on the right speaking first. This kind of layout is used when a scene is already "blocked" out and you can't switch the positions of the subjects.


THIS KIND OF LAYOUT SHOULD BE AVOIDED FOR TWO REASONS. NUMBER ONE: THERE IS TOO MUCH DIALOGUE FOR A PANEL THIS SIZE. NUMBER TWO: IT OBJECTIFIES THE DIALOGUE BALOON.

Example of whisper and shout balloons.

NEWS FLASH

No. 3 Dedicated to Excellence January

CRYPTIC TALES

WANTS YOU!

WARNING: The contents of this comic book may be hazardous to your health. Squeamish, scared, wimps stay away!

JIM WEBB • LASER SCANNED COVER • 24 PAGES BLACK & WHITE • 2.00 RETAIL • SHIPS LAST WEEK OF JANUARY

Showcase Publications 1424 SHEEPSHEAD BAY, SUITE 203, B'KLYN, N.Y. 11235

SPECIAL OFFER

Have you ever thought of how hard it is to get everyone in Comics to look at your work, well it's not hard anymore. **The Comics Artists Showcase** will distribute your work to everyone in the business, guaranteed! That's right every Publisher, Art Director, Editor, Writer and Artist from every company (Independents Included) will see your work.

With the growing number of comic book publishers entering the publishing field each month we're confident that **The Comics Artist Showcase** will definitely make a difference in opening the door to a fun loving career in comics.

The Comics Artist Showcase will be available in every comic book store in the United States and Canada.

In addition the Showcase will reproduce the best artwork submitted as its cover art for each individual issue!

A 25^{00} Deposit (per page) will reserve your place in the next issue of **The Comics Artist Showcase.** Full payment must accompany your artwork in order for your work to get processed!

PAGE RATES

Price includes lettering, photostats and mechanical.
One Page - $85.00 **U.S.Funds Only.**
Each Addition Page - $65.00 (Four.Page Limit)
We regret that we cannot process artwork unless accompanied by a check or money order.

CIRCULATION

Minimum distribution projected per issue 35,000.
Direct to Comic Book Stores, Guaranteed distribution to every company.
Sent directly to those who hire Comic Book Artists (Art Directors, Editors, Artists, Art Buyers and Publishers).

ARTWORK

1. Original Art recommended for best quality reproduction. (Artwork will be returned immediately after mechanical preparation is completed.) *Pack your artwork carefully with cardboard backing on both sides.
2. No canvas, transfer prints, laminations, or color artwork. Please submit as Black and White only, we cannot accept anything larger than 16" x 20".

Artwork must be proportioned to fit a 6 x 8 inch area.
Please call the Showcase Production Department if you have any questions about your layout (718) 934-1581

COPY

Your name, address and phone number will be listed at the top of each page.

DEADLINE

This Special Offer Ends January 31, 1987. Limited Space Available! Page rates subject to change after January 31, 1987.

SHOWCASE PUBLICATIONS
1424 Sheepshead Bay Rd. Suite 203, Brooklyn, N.Y. 11235

☐ *please reserve my place in the next issue of the Comics Artists Showcase. Enclosed is my 25^{00} Deposit.*

Name _____ Age _____

Address _____ Phone ( ) _____

City _____ State _____ Zip _____

SPECIAL EFFECTS

LIGHT AND SHADOW:

The comics artist deals not only with shape and form, but must constantly be aware of light sources. Even the simplest cartoon-like style for comic books requires at least a basic knowledge of light and shadow. These play an important part in the drama of your artwork.

Because of space limitations, unfortunately I am unable to go into depth on this. Since we are on the subject of "special effects", I should point out that, oddly enough, one of the things a comics artist is called upon most to visually interpret is light and nearly every "special effect" is a dramatic play of light and shadow. Even "force lines" are a sort of "invisible" light. There are many techniques that have been invented over the years - and how an artist renders each one is a matter of taste and personal discretion. I have included a few diverse examples here for you to study - but these are by no means definitive. How could they be? Most of these effects are impossible to research? (When is the last time you saw a human being explode or get blasted into pieces by a .45 automatic? Probably never, right?)

"Special effects" in comic books are visual punctuations.

Experiment with different patterns. Generally, the more violent the action, the more bold the effect. If it gets your picture "moving" you're on the right track.

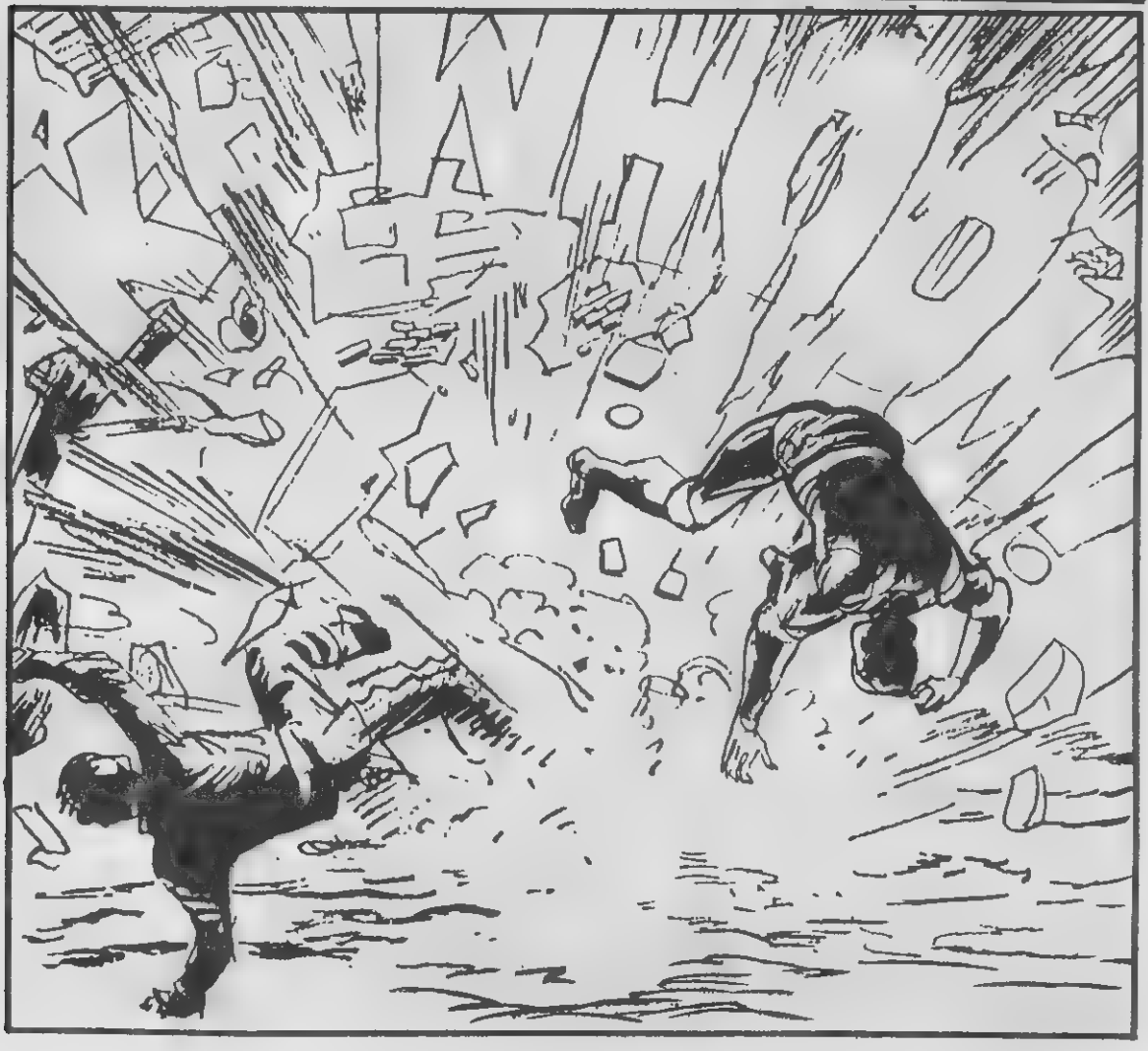
In each of these examples the play of light and shadow is the effect!

FORCE LINES:

Force lines are handled like explosions. The lines radiate from the point of impact— and should be treated like a lighting effect. Make sure the action calls for it, though. In a panel like the one above, the "burst" of force coming from that power-kick is mostly conveyed by the force lines (which take up nearly half the panel). We don't actually see the contact of the blow but we sure do get the idea!

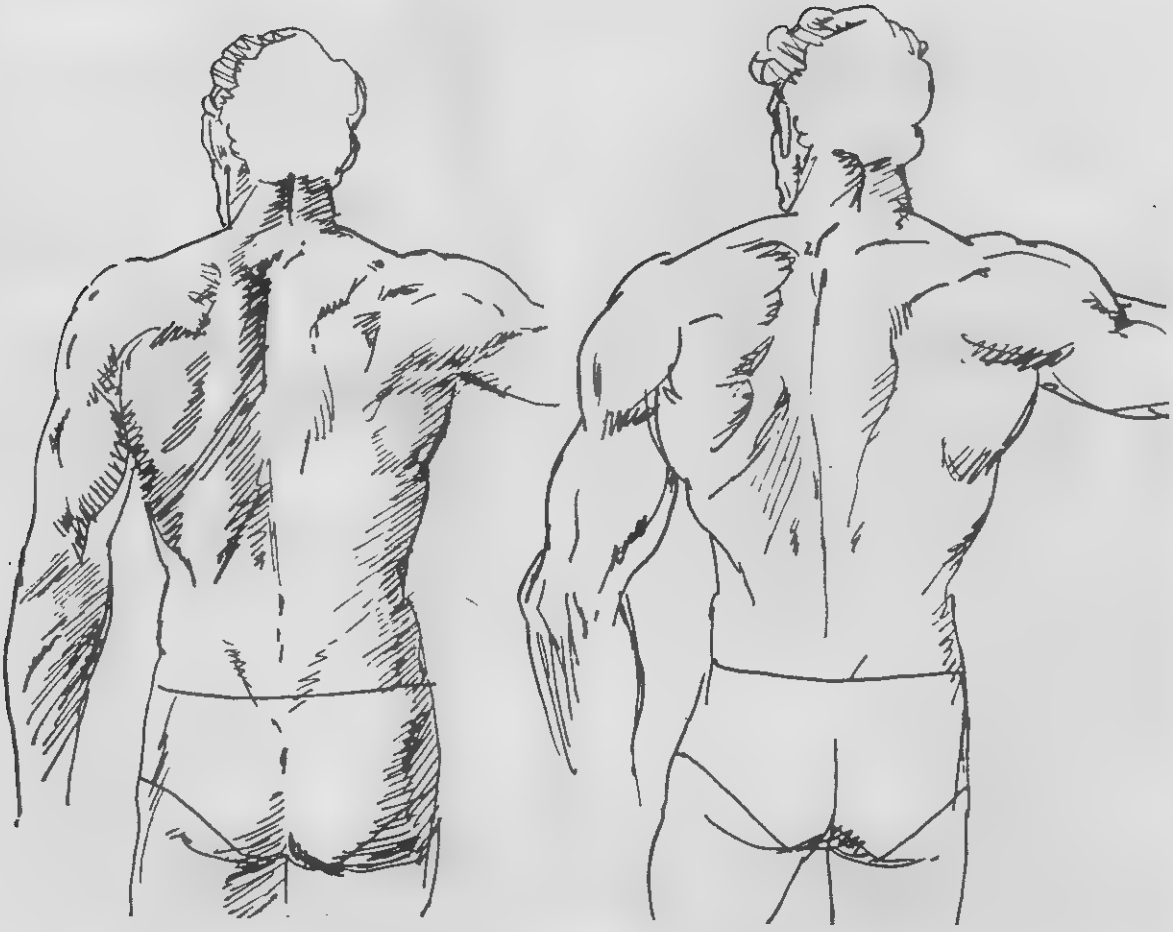
Force lines dramatize the actions by visual exaggeration. In the panel to the right the characters explode into action. The chair being kicked across the floor smashes into the bad guy. In movies, the camera is literal - but the comics artist is not!

Explosions are done with "radiating" diagonal lines. These are actually a combination of compositional lines (which are "invisible") and rendering that indicates light and shade explosions are usually bursts of light, and easy to do if you treat it's energy source (or center) as a light source.



In the layout, the diagonal compositional lines in each panel create a sense of frenetic activity, even though nothing is actually moving. Also note the use of symmetric design, light patterns and repetition of patterns and shapes. These are effective devices that direct the reader's eye movement and are as much a part of comics storytelling as the "acting" and "camera angles."

SUPER BACK:



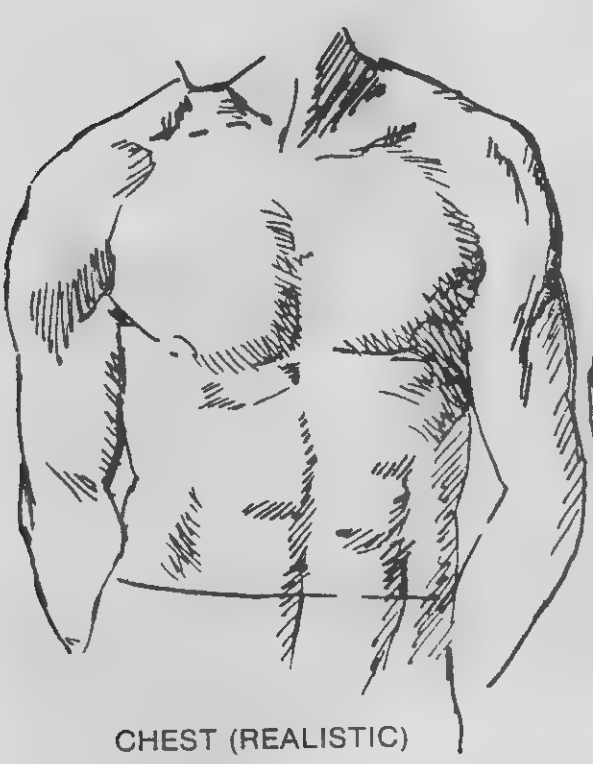
(REALISTIC) BACK

"SUPER" BACK

How to exaggerate human proportions:

The figure on the left would normally be considered "well built" and muscular- by realistic standards. In the world of super heroes that same guy would be considered a weakling! The figure on the right is the same man only he has put on about 30-40 pounds of muscle, is trimmer at the waist and slimmed down at the hips. He's also grown taller and taken on muscle definition a la Arnold Schwartzenegger. Even exaggerated this much, the guy still only has an average "super" build.

SUPER CHEST:

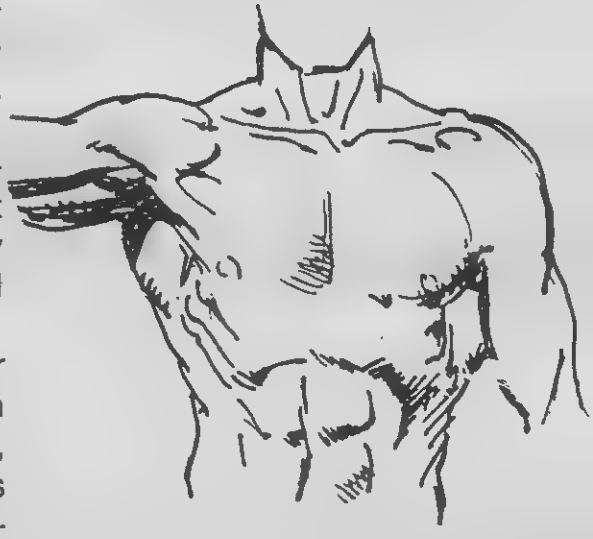


CHEST (REALISTIC)

"SUPER" CHEST

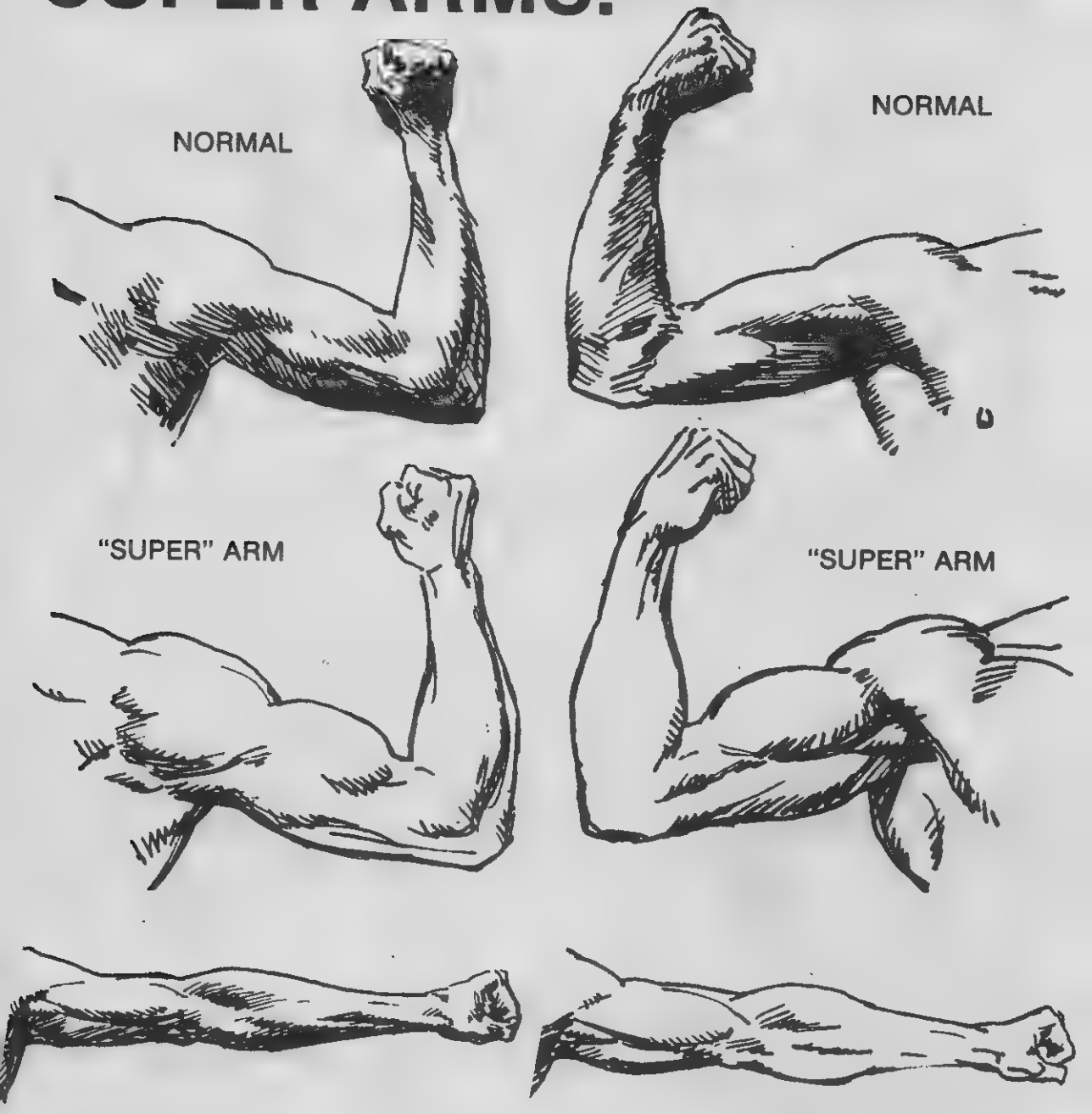
The chest and shoulders denote power. Super-Heroes always have broad shoulders and massive chests. (Most of the body's mass is concentrated in this area). Try to "block" out well-defined shapes to convey solidity.

In order to learn how to properly exaggerate proportions of the human figure, you must first have a basic knowledge of human anatomy. These few examples are overstatements of the male figure. They are not meant as anatomy lessons - they merely demonstrate my own personal ideal.



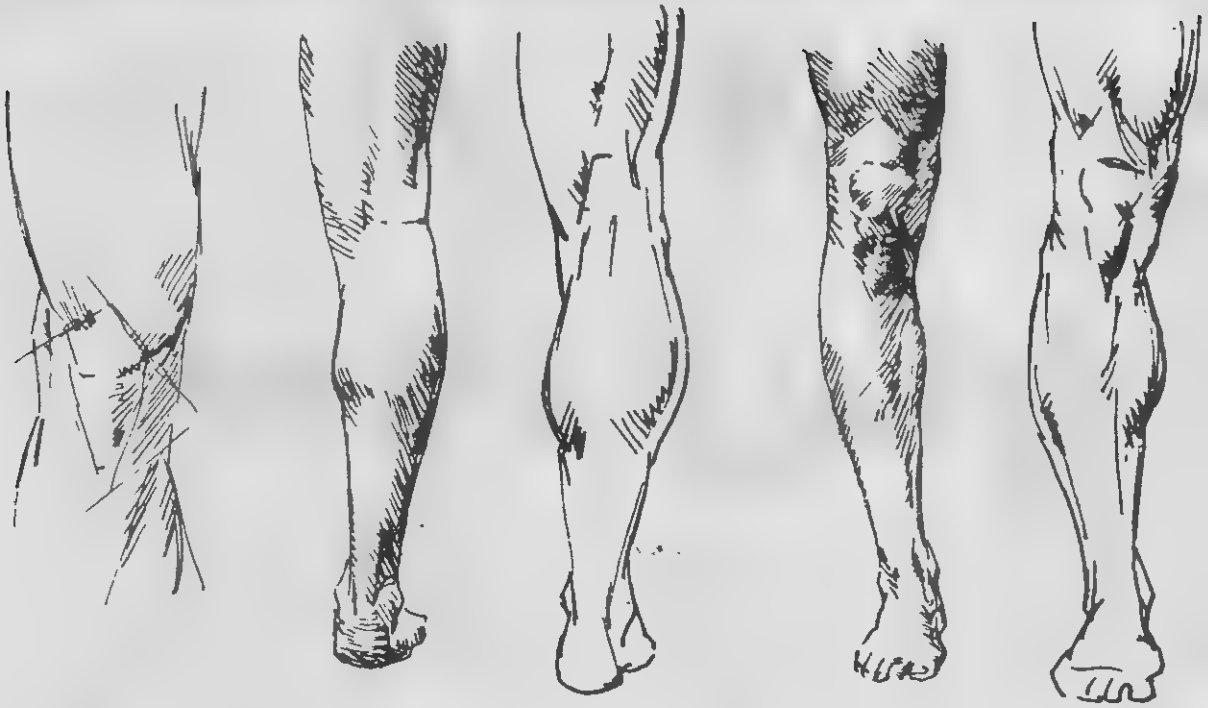
Your version may be more or less realistic, depending on your own tastes and perceptions. They are, however, based on something - years of study, observation and thought-out departure from the literal - but first know the literal.

SUPER ARMS:



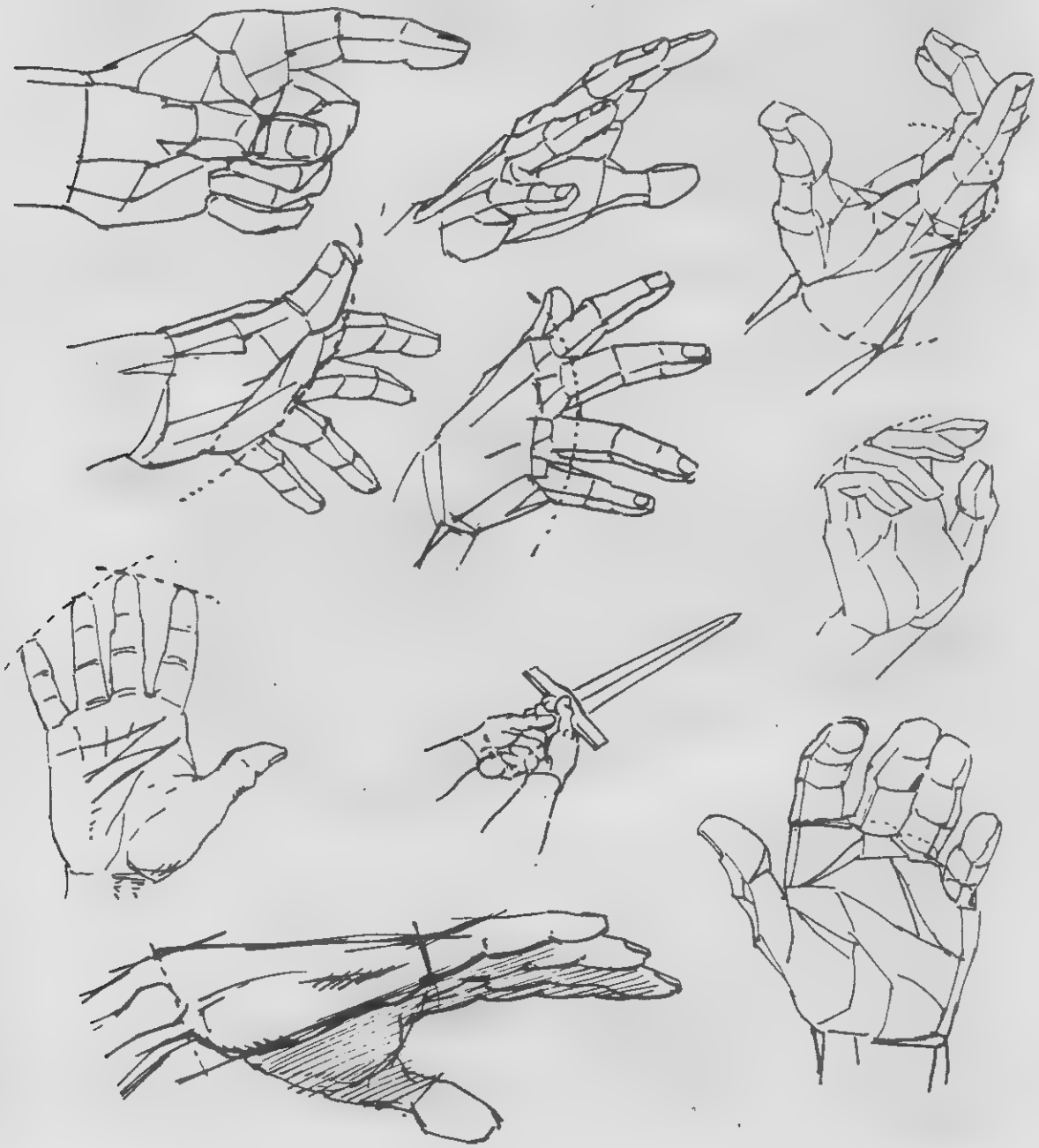
HELPFUL TIP: You can eliminate all skin wrinkles. For some unexplained reason (convenience, I would suppose) all super-hero types have tight, smooth skin with no veins (body hair is optional). In the "super" version, the biceps are emphasized - forms are simplified and tendons accentuated. Simple shading creates the illusion that the muscle forms "overlap". Be careful with rendering, if you overdo it, you get an undesirable effect - muscles with no skin covering (YECH!)!

SUPER LEGS:



HANDS:

You can never learn how to draw hands too well! So practice daily, sketching from photographs or life. It wouldn't hurt to fill a couple of sketchbooks with quick studies like the ones on these next few pages. The more hand positions you can memorize the better! Don't try making them up from "scratch" until you're sure you have a good grasp of their structure! Good Luck!



CRACKBUSTERS

#2 The Crackbusters continue to wage war on the merchants of crack, don't miss the climactic showdown between our heroes and the forces of evil. Sure to be a collector's item! Written by Paul Simione, Art by David Schwartz, 32 pages Black and White interior, Laser scanned cover, Ships December, Retail 1.95. Buy it!

RENDERING:

Pencil and Ink Technique

Comic book rendering refers to the artist's linework, and how he or she uses it to define form. It is not synonymous with style, but rather is only one component of style. The technique you choose to render your drawings will be determined by your style.

For example, if you draw realistically and possess a flair for illustrative detail, your rendering will look something like the drawing in Fig. 1 (opposite) which was based on a photograph. Artists who have reached this level have usually had many years experience.

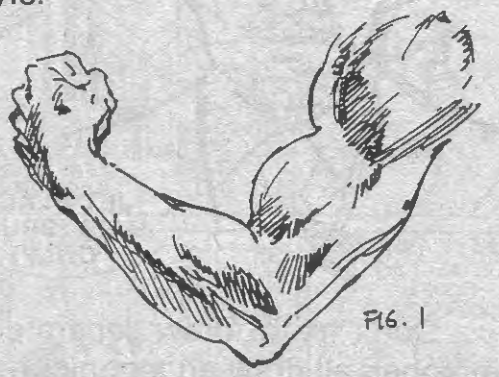


FIG. 1

Figure 2 is more interpretive and more simplified. The realism is evident, but slightly exaggerated. The form is more boldly defined. The lines are crisp, economic - and call for quick, dynamic pen and brush technique.

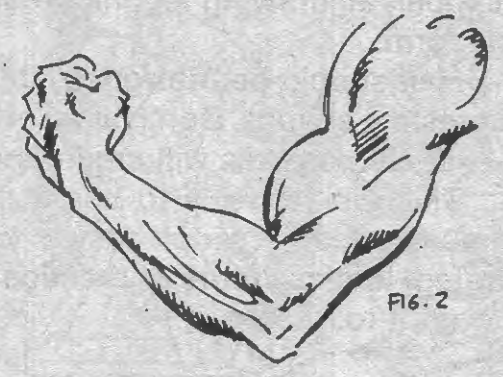


FIG. 2

Figure 3 is even more exaggerated. Nothing literal! Here, form is the important thing - detail is secondary, and almost "washed out" (like a photograph with high contrast lighting).

Most comic book artists use the type of rendering shown in Figs. 2 and 3. The main way is that it enables them to keep this drawings simple and easy to understand. It's also a lot faster.

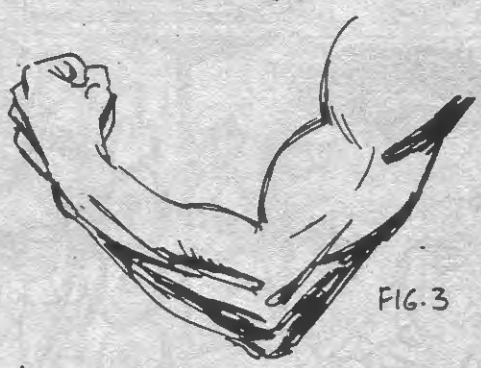


FIG. 3

No matter which type of rendering you choose, always keep in mind— **less** is **more!** The simpler your drawing, the easier it is to "read". Many comic artists are also illustrators— but they never confuse the two. Comic book drawings can be attractive, well-drawn and decorative, yes! **But**— they **must** tell the story! Any detail that distracts the reader is extraneous. I won't belabour this point, but I know many artists who have been guilty of "gilding the lily" and were then left wondering why they fell behind on their deadlines.

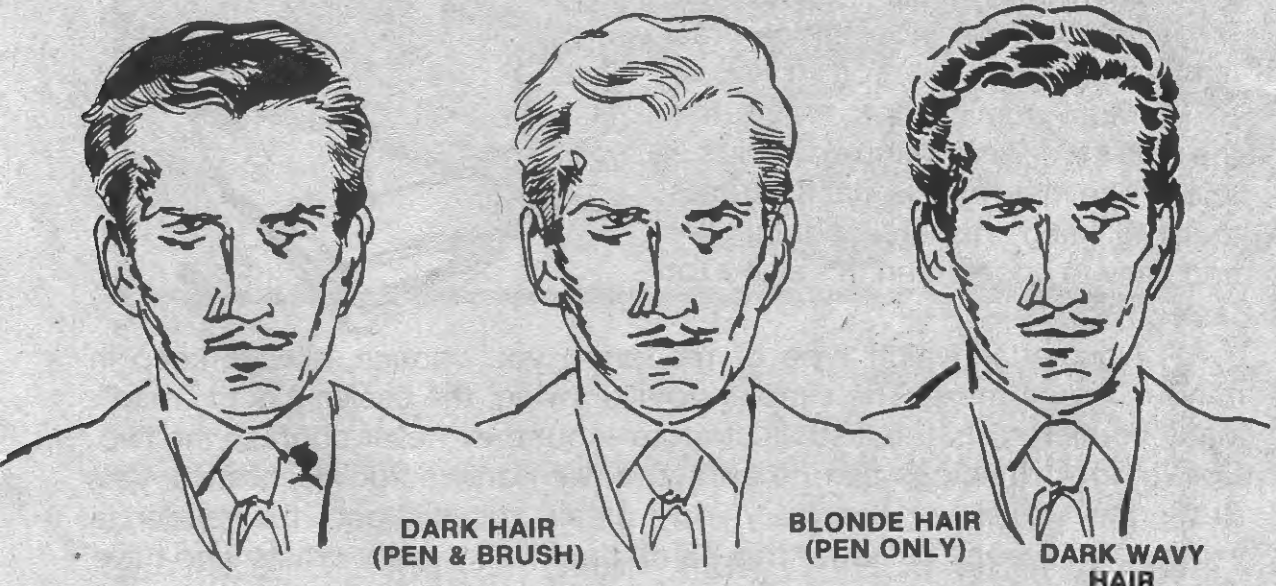
JET BLACK HAIR (BRUSH ONLY)

DARK HAIR (BRUSH ONLY)

Don't try to draw separate strands of hair (it'll look like a mess!) Remember, all drawing technique, whether in pencil, brush or pen should define form.

Hair should be "designed" into simple, recognizable forms, clusters of interesting shapes. Don't overwork it - keep your rendering simple. A few well-executed strokes will create the desired effect.

The trick here is to use a minimum amount of detail to get the maximum effect. It's not easy - you won't get it at first, so don't get frustrated. It takes hours of practice to get your pen and brush to do what you want it to.



DARK HAIR (PEN & BRUSH)

BLONDE HAIR (PEN ONLY)

DARK WAVY HAIR (BRUSH ONLY)

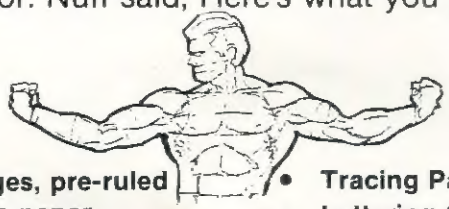
MY NAME IS SULLIVAN- TONY SULLIVAN. I'M A PRIVATE INVESTIGATOR. THE PAY'S LOUSY AND THE HOURS STINK. BUT, HEY, NO JOB IS PERFECT!
THIS IS MY TOWN- CLEVELAND. FIRST SNICKER OR CLEVELAND JOKE I HEAR FROM ANY OF YOU OUT THERE, AND I'LL RIP YOUR LUNGS OUT!!!
CLEVELAND'S BEEN DOWN, BUT IT'S COMING BACK STRONG. IT'S A VERY TOUGH TOWN.
YOU'VE GOT TO BE A GUY WHO'S TOUGHER THAN THIS TOWN, OR IT'LL SWALLOW YOU WHOLE. I'M THAT GUY.
STARTING IN JANUARY, SHOWCASE PUBLICATIONS IS GOING TO PUBLISH MY ADVENTURES IN A BI-MONTHLY COMIC BOOK, WRITTEN BY PAUL SIMIONE WITH ART BY DAVE SCHWARTZ.
THESE STORIES WILL BE HARD-HITTING, GRITTY, AS TOUGH AS THIS TOWN. SLICES OF REALISM, NO PUNCHES PULLED. NO LONG UNDERWEAR GUYS. NO BARBARIANS. JUST ME AND MY SECRETARY, MANDY MCDONALD, AGAINST THE BAD GUYS!
CRASH
ANYHOW... DON'T BE FERGITIN' ME LADDIE. I'LL BE SHOWIN' UP IN YOUR FIRST ISSUE, TOO!
POOF!
SHUT-UP AND GET OUTTA HERE, YOU PEST.
WATCH YER TONGUE, SULLY.
THIS IS MY BOOK, SHORTY, AND I'M TELLIN' YOU TA BUZZ OFF!
♫ YER PLAYIN' WITH FIRE, M'BOYO! ♫
DON'T THREATEN ME, O'FLYNN, THE MIGHTY LEPRECHAUN. THE EDITORS WOULDN'T LET ANYTHING HAPPEN TO ME. JUST TRY SOMETHING. GO 'HEAD... C'MON...
NNGGHH!
ZOOT!
BUY "TONY SULLIVAN, PRIVATE INVESTIGATIONS" ON SALE IN JANUARY. YOU'LL LOVE IT!!!
CLUCK CLUCK
PAUL SIMONE & DAVE SCHWARTZ ©86

LASER SCANNED COVER • 32 pgs. • RETAIL 1.95 • SHIPS JANUARY

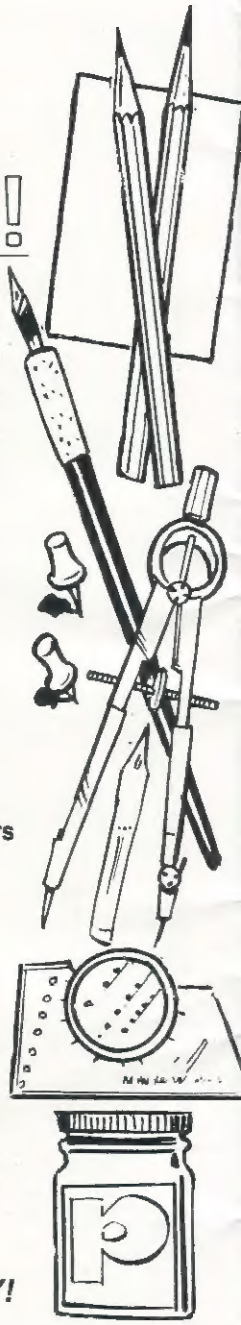
New

the DRAWING COMICS KIT!

Never before has such a complete comics drawing tool been designed for the serious comics artist. This kit includes everything you'll ever need to pencil, ink, letter and color your own comic book, plus an instructional book and pages to ink and color. Nuff said, Here's what you get:



- **20 pages, pre-ruled comics paper**
- **Drawing Pencils**
- **Ruler**
- **Compass**
- **Eraser**
- **Push Pins**
- **Drawing Comics Comic**
- **Higgins Ink**
- **Tracing Paper**
- **Lettering Guide**
- **3 Brushes**
- **White out**
- **Speedball pen**
- **Dr. Martin Watercolors**
- **Art Swabs**
- **5 pages to ink**
- **5 pages to color**



If you always wanted to create and draw your own super heroes, now we'll help you get started on a professional level! This kit contains the basic tools used by professional comic book artists in the business. It's a totally unique product that will help you get started right away!

LIMITED SUPPLY AVAILABLE, ORDER TODAY!

YES, I AM VERY ANXIOUS TO GET STARTED DRAWING MY OWN COMIC BOOKS, PLEASE HURRY!

☐ **THE DRAWING COMICS KIT $39.95**

(plus **4.95** *postage and handling) payable in U.S. Funds only*

Name _____

Address _____

City _____ State _____ Zip _____

SEND TO: **SHOWCASE PUBLICATIONS**
1424 Sheepshead Bay Rd. Suite 203 **DEPT. D**
Brooklyn, N.Y. 11235